2:566fmeco--84 E-5 (1930-1931) 1930.1936 SFD4 Uto SFD4

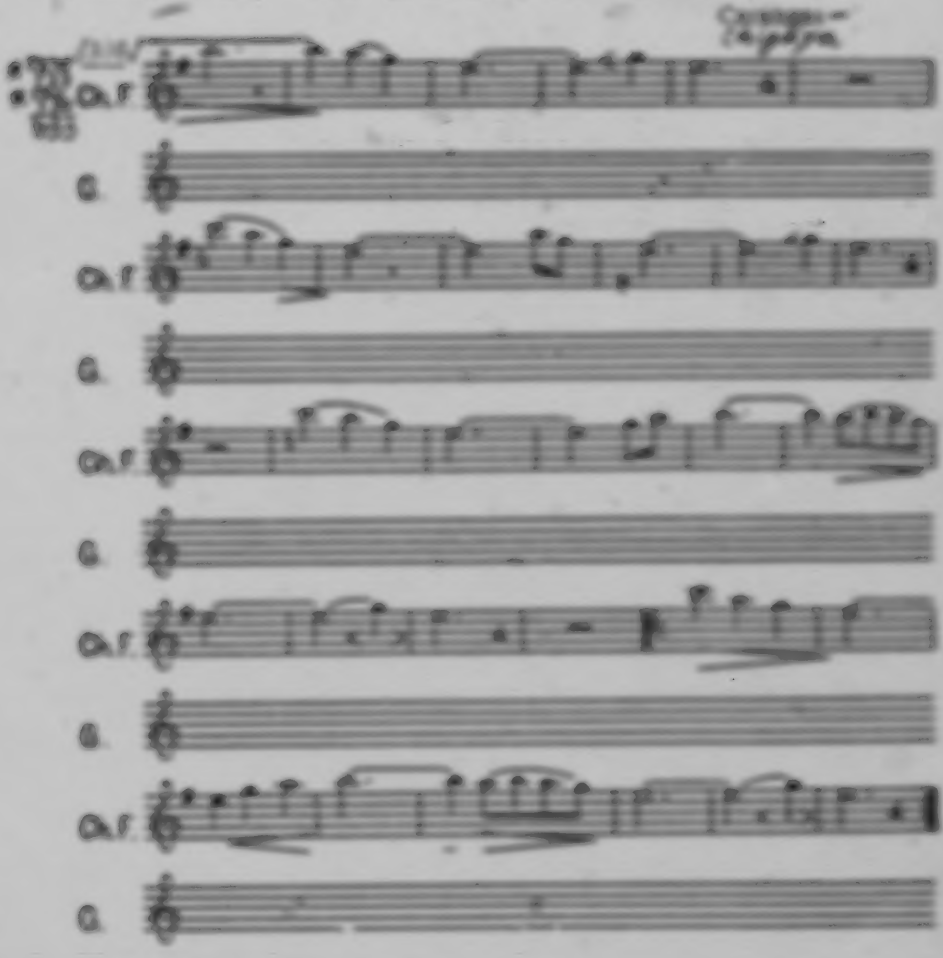
Carangue-
Chigaye

/360 cont./

The orchestra, composed of two gunnas players, two tarca (flutes with mouthpieces) players, and one drummer, played the airs reproduced on the opposite page /see p. 81/ at various times.

Shortly afterward the musicians got up to perform a dance, in which the alferez, his wife, and several others took part. Facing each other, they began by forming a circle around a glass of water put down by the Officiant. Immobile at first for a certain number of measures, they soon began to walk sideways in a circle in one direction, and then, /361/ at a sign from one of them, in the other direction. The dance ended as usual at the order of one of the players, who made a piercing sound with his instrument by stopping up all the holes at once. Soon all the musicians played the same note and the dance stopped. At other moments the tarka players formed in a row and advanced, made a half turn, and retraced their steps and performed evolutions by making voits around the circle of spectators. They carried out a series of directional changes from time to time with military precision. /Musical notation appears here./

The drum players did not respect the grouping followed by the flutists but revolved at the same time as the other musicians, i.e., when the latter had formed a circle, the drum players turned around them, and when the first outlined their one-step on the side, they turned in the direction indicated to the dance step. When the flutists were performing evolutions in a line, while changing direction, no precise placed seemed to be assigned to the drummer.

The dance step is a trotting walk on tiptoe allowing voits, the repetition of which is entirely left up to the dancer's initiative. These voits seem to be carried out successively in one direction and then in the other, after intervals of walking. The music, whose rhythm is difficult to make out, seems to constitute only an inducement to dance. In the course of the dance the dancers make gestures with their arms, which they hold apart from the body horizontally in order to bring them into a vertical position.

Festival of the Saya Tasaia (February 2, day of Candlemas).

This festival was celebrated only by the saya tasaia. In the morning "the mass" took place, i.e., a procession in which the sideya, the akaklde, and a part of the members of the saya took part.

After remaining several moments in their chapel to say prayers [illegible] to perform the altar with incense, the Indians came out abruptly in a group to form a procession which walked around the church. Banners unfurled, to the sound of dance tunes played on the flutes of Pan.

Interference—185 0-6 (1930-1931) 1935.1936 SF24 Uru SF24

Carangas—
Cipaya

Plate XIV

A. — Festival of the Carnaval (February 2). Dance around a human...

B. — Festival of the mal'ku: Indian beating a drum near the effigy of a demon (mal'ku).

C. — Cipaya Indian in prayer before the cupula containing magical substances.

D. — Cipaya Indian in his festival attire (wig, festive slings, etc.).

2:Mémoire--171 E-8 (1930-1931) 1930, 1936 S'24 Ure S'24
Caranga:-
Chipaye

/180 cont./

Musical Instruments

[534 114] The musical instruments that I got among the Chipaya have been the subject of a detailed monograph by Mr. Izikowitz, assistant at the Museum of Göteborg and an outstanding specialist in that field. I am allowing myself to refer the reader to this work (1), as

[113]

1. Izikowitz (K.G.). "Les instruments de musique des Indiens Chipaya /The musical instruments of the Chipaya Indians/." Revista del Instituto de etnología de la Universidad nacional de Tucumán. Vol. II. entry 2a. 1932.

he will find only a brief summary of it here.

Membranophones. There is not one family in Chipaya which [121] does not have at least one drum. This instrument, very common on the Peruvian and Bolivian altiplano, in Chipaya presents the peculiarity of having a square shape (Fig. 8. A /see p. 173/). It is made up of a wooden frame whose sides, made of small boards brought together with tenons, are about 20 centimeters long and six [339] to seven centimeters high. This skeleton is covered on its two faces with sheep or llama skin stretched by means of ligatures passed in a zigzag across the holes in the membrane. Along the latter there has been fastened a drum cord, or a string holding a splinter of wood which hits the membrane. They play the drum by holding its handle in the left hand and beating it with a single drumstick, the enlargement at the end of which is covered with rags.

[126] I was able to acquire a round drum in Chipaya (Fig. 8. E). The mounting is formed by a piece of flexible wood bent into a ring, with the ends sewn together by means of leather thongs. This specimen measures 37 cm. in diameter and nine cm. in height.

2.666/mexe--272 E-5 (1930-1931) 1930, 1936 G'24 Uru G'24
Caraipe-
Cipaya

/180 cont./

The maya tanata (west) came a very old, very large drum, the only one of its kind in the village; unfortunately, the Indians did not want to sell it to me at any price, alleging that it was the property of the whole community. Its construction was, from what I could see, similar to that of the round tambourine which I have just described. A very special importance devolved on this drum during the festival /181/ /Figure 8 appears here./ /182/ of the Comadres. During the whole day it remained hanging from a flagstaff and was the object, at the same time as the standard, of real worship.

The drum bears in Cipaya the Spanish name caja. We should not conclude from this that the instrument is of Spanish origin among them. Some details at the most are of post-Columbian origin, but they are not numerous. The "drum cord," for example, is certainly an element added to it in the course of the centuries which followed the conquest. It is possible that for lack of flexible wood to make round drums, the Cipaya were obliged to make them with boards from old boxes and consequently to modify the original type.

Wind instruments.

Trumpets. Cipaya trumpets are of the most rudimentary kind: they are made up of a cow's horn sawed off near the point and of a bell formed of the dried tail of the same quadruped.

Only very rarely did I see the Cipaya make use of this instrument, which makes a hollow sound resembling the lowing of cow in the state of having breath of exceptional power. The trumpets which figure in all the festivals play the role of ritual or decorative accessories in them. They are placed in front of the sacred sheaves or on the table in front of the heads of the sacrificed animals. They bear the name t'oti in Cipaya.

Clarinets (Fig. 8, f /see p. 173/), which like trumpets have a cow horn for a bell, also have a reed mouthpiece from which a small tongue has been cut out and smoothed to make it more flexible. So that it would be easier to play on, it has been raised by means of a string passing under its lower part. It is made to vibrate by

[TEXT CONTINUES ON P 174]

Confidential--FTD 6-5 (1000-1001) 1001. 1000 OFTD Ltr: OFTD
Cavargan--
Chapin

/101/

/See captions on next page./

Copyright Expired

[101 nom. /

Fig. 8.—Cipaya musical culture. Musical instruments.

A: Square drum.
B: Xylion.
C: Pinkul'a. Flute with mouthpiece at the bottom of the calabash and sixteen of the mouthpiece.
D: Xylion with two pipes.
E: Circular drum.
F: Clarinet (Pan).
G: Flute with mouthpiece made from the wing bone of a condor.
H: Bone flute with mouthpiece.

Catalogue—Cte 5-6 (1939-1955) 1939, 1948 SF24 Ure SF24
Cayapas-
Chipaya.

/SM/ name /

SM seeming practically the whole tube in the mouth. This instrument, closely pan-Colombian, is rather rare in Chipaya. The Indians part with it willingly, ascribing to it only minimal value. They play it for the pleasure of making noise without any musical pretension.

[pe] The quena. The abundance of different kinds of flutes may be considered typical of the Indian music of South America. This variety is displayed even among the Chipaya. One finds here the quena, different sorts of flutes with mouthpieces, and lastly Panpipes, or the sipius.

[pe] Quena is the old Quechua word for the ancient long flute of Peru. As the quenas of the Chipaya are exactly the same as those of the /Uru/ Aymara or the Quechua, we have only to reproduce here what d'Harcourt says on the subject of the latter: "This flute is open at both /Figure 9 and 10 appear here/ /Uru/ ends. A square opening has been carved in a portion of the upper end of the instrument. The edge of the opening is very thin, and it is blown against while the lower lip practically closes the opening. One must place the lips in such a way as to allow a stream of air to meet the edge of the opening. Before one is used to playing this instrument, it is very difficult to adjust one's breath and find the suitable position. All the more so as it changes according to the tones."

As bamboos and reeds split easily in these basically dry regions and, on the other hand, the raw material for these instruments comes from faraway places, it is easy to understand the care with which the Indians take care of them and the value which they attach to them. The quenas I collected are carefully strengthened with un- /re/ ed leather thongs and the interiors have been glued with so much care that no breath of air can escape and render the flute unusable.

The quena (Fig. 9 /see p. 175/) has six holes and a hole for the thumb at the bottom. All are on the lower part of the instrument. If we start from the mouthpiece and begin with the upper hole, the respective distance of the holes, calculated in centimeters, is the following (Fig. 10. > /see p. 175/):

[TEXT CONTINUES ON P. 196]]

Bibliothèque--270 8-G (1930-1931) 1905, 1930 8°G4 Um 8°G4
Carangue-

Fig. 9. — Quena.

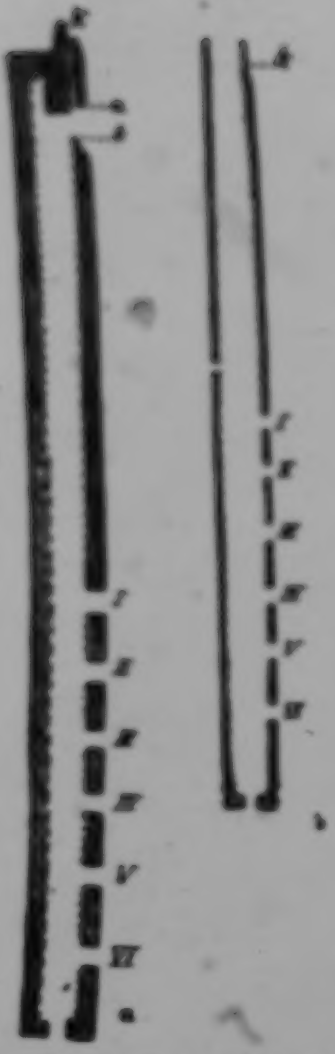


Fig. 10. — a: Cross section of a flute with mouthpiece; b: Cross section of a quena.

Bibliotheca--276 S-6 (1930-1931) 1930. 1936 M'Sh Uru M'Sh
Cayapa-
Chipaya

/16c cont./

	I	II	III	IV	V	VI	Thumb
*234	29.8	28.6	25.7	28.9	21.6	25.8	1.65

The total length of the flute is 38.8 cm.

[109] We do not find the same disposition of the holes on pre-Spanish quenas; according to all probability European influence has played a part here.

Flutes with mouthpieces. When the quena is played the current of air is shaped and directed with the lips and must be conducted against the beveled edge of the mouth to break up there and set the column of air in the pipe vibrating. For flutes with mouthpieces (Fig. 11) the formation of the current of air and the direction given to it are produced automatically; it is sufficient to blow and to control the strength of the air current. The air is led through a "vent" (see Figure 10, a /see p. 175/, which shows us a flute with mouthpiece in section) composed of the space between the walls of the pipe and a block of some material inserted in the opening of the flute. The air passes through this channel and strikes against the lower brim (lip).

[104] Čipaya flutes with mouthpieces are made of tola (Baccharis tola). These Indians /185/ make them themselves, taking an old one as a model to give them the [105] distance between the holes. These flutes are made of a branch which is split along its entire length. The two halves are hollowed out and then joined again in such [114] a way that the air cannot escape. Where a perfect joint could not be made, the chinks have been sealed with resin. Since it is difficult with the bushes at the disposal of the Čipaya to come across straight branches, most of the flutes are not straight. Some even have the shape of a segment of a circle, a form which is perhaps intentional (Fig. 8, H /see p. 173/).

Fig. 11. Flute with mouthpiece.

/185 cont./

534 In La Musique des Incas /The Music of the Incas/,
[113] R. d'Harcourt reproduces several similar flutes as well as straight flutes with mouthpieces of an identical construction. He was, unfortunately, unable to give anything more specific than "Bolivia" for the provenance of these instruments.

While examining the contents of one of the huts that the
[237] Čipaya use for storage, I had the good fortune to discover a flute with mouthpiece made from a wing bone of a condor (Fig. 8, G /see p. 173/). The block inserted in the opening is, as for the preceding flutes, made of wood, and it also has six holes.

If the mellow flutes with which we have been occupied up to here are locally produced, this is not the case with the pinkul'u, another type of flute with mouthpiece which is of a more complicated construction although based on the same principle. The six holes are contrived on a slightly depressed surface which facilitates the play of the fingers. Figure 8, C presents one of these pinkul'u, which I acquired on the frontier of Bolivia and Argentina. The
[171 839] Čipaya pinkul'u are identical and without doubt come from some Bolivian village. They abound in all the Aymara and Quichua markets.

The tola flutes with mouthpieces are often provided with a small rounded whistle near the mouth. Unfortunately I never had the opportunity to acquire a specimen of one, the owners of these perfected instruments always refusing to sell them to me.

The flutes with mouthpieces receive the name, in the Uro-
[192] Čipaya dialect, täks, a generic designation for "flutes." These instruments are basically used for /186/ secular purposes and have no other end than to enliven festive days.

533 While there are very few Čipaya who know how to play the
535 quena, almost all the men have a flute with mouthpiece and take part in the concert which is organized on festive occasions. The dancers accompany themselves on this instrument even while executing intricate figures. During a religious ceremony the Indians may also play a little melody from time to time while seated.

/186 cont./

●534 Panpipes. The Čipaya Indians have two types of Panpipes. The first (maiso) is extremely simple. It is composed of two tubes of unequal length, closed at one end and tied together with a wool cord (Fig. 8, D /see p. 173/). One of the tubes is 10 cm. long and the other 12.1 cm. This instrument was a particularly difficult acquisition for me. There was only one specimen in the whole village, [144] and it was moreover the property of the mayordomo, the official entrusted with maintaining places and objects of worship. He only resigned himself to giving it to me after much hesitation. Even before I had acquired this object it had been mentioned to me as a venerable piece. I had only one occasion to see it in use: this was at the Carnival, a particularly solemn and clearly pagan festival.

[126] One Čipaya had the happy idea of selling me a whole series of syrinxes which present several very interesting peculiarities. They are composed of a single row of bamboo tubes (five or seven) closed by a natural node and held inserted between two sticks themselves joined by a crossed string. Each of these pipes is provided on one side with a splinter of bamboo cut obliquely on its lower part (Fig. 8, B).

What is the purpose of this arrangement, which has not been found on any other Panpipes in the Old or New World? Mr. Izikowitz conjectures that it is a question of accessories of no practical value which have been substituted for a second series of tubes. This [114] hypothesis appears very far-fetched to me, and I ask myself if it is not a matter here of the fantasy of a flute-maker who thought of reinforcing the ligature by this means. The latter, in contrast, merits [171] our attention: it is actually a type which has only been found at Arica in the Andean region, but which still has a wide distribution in the west of the Amazon basin. Let us add that this ligature is always used for flutes with a single series of tubes.

The syrinxes which I have just described are apparently very [171] old specimens. I have seen newer ones among the Čipaya of the type common among the Aymara and among all the Indians of the altiplano in general.

534 the altiplano in general. The ligature in this case is made of a reed rolled around the two rows of pipes.

When the Indian who sold me the old syrinxes wanted to show me how to use them, he was careful to take two of them and to play them by placing one on the other so as to have actually a Panpipe with two series of pipes.

[177] Few Čipaya play the syrinx, the few who were capable of it having learned it from the Aymara, and I noticed that during festivals it was almost always some Indians of this race who made the slightly hoarse sounds of this instrument resound. The Čipaya give it the name taks or use the Aymara term phusa.

[439] String instruments. The only string instruments of the Čipaya are manufactured guitars which come to them through the intermediary of Aymara traders.

The conclusion which Mr. Izikowitz draws from his study on Čipaya instruments are the following:

1) These Indians lack idiophones and original string instruments.

[180] 2) They have adopted flutes with mouthpieces and clarinets from the Europeans.

3) In the post-Columbian period they changed the shape of their drums which have become square and are also provided with a drum cord.

4) The trumpets are probably old but the material is entirely modern.

[179] 5) The Čipaya received from the Aymara the quena, an old, pre-Columbian instrument whose system of holes has, however, been modified under the influence of European flutes.

6) They have two kinds of syrinxes which appear of a type more archaic than the modern Andean Panpipes and even than the archaeological flutes with two series of tubes. The Čipaya syrinx, however, seems to have been modified in one way or another under the influence of the syrinx with a double series of tubes; only in this way can one explain its peculiar form. With the exception of the

/187 cont./ With the exception of the
584 bamboo splinters placed against each tube, these syrinxes are very
[191] like the rather similar ones which have been discovered at Arica and also like the Panpipes used by the Indians of the area northeast of the Andes in our day.

As for the small syrinx with two tubes, it is too simple an instrument to be considered at great length. In any case, up to the present its equivalent has been found nowhere.

[179] /188/ Aymara influence and through its medium that of Europeans have been strongly exerted on their musical instruments, just as on the rest of their culture. This penetration can be very simply explained when one thinks that aside from tola, they have no other material out of which they could make a musical instrument, and that they are obliged to import those that they use for their festivals.

Objects for purely ceremonial use

796 There are a certain number of objects which I acquired among the Čipaya, whose use is purely ceremonial and which should be
[126] examined in a special chapter. These are, in the first place, the festive slings, several specimens of which I was able to get (1).

1. Cf. Journal, Vol. XXVII, Pl. XVI, B.

These slings are passed over the wrist or carried crossed on the chest of individuals participating in the dances during great clan or tribal
[301] festivals. Another accessory of the Indians on these occasions is the
[237] wig made of horsehair (2).

2. Cf. Journal, Vol. XXVII, Pl. XVI, C.

5:La Barre E-5 (1937-1938) 1946
SF24 Uru SF24

metal casting. Some of the pins (tupus) which women use to fasten their clothing at the shoulder, are probably generations old, perhaps having been taken from chullpa graves. All other metal objects are obtained by trade. 325 [439]

Pottery.—Although not now made at Ancoaqui, pottery was formerly produced in simple styles: a plain reddish, round-bodied olla with a narrow neck and handle, and a large, crude hemispherical bowl with a bent-out lip and two loop handles. 323

Stonework.—Metates, mullers, and hammers made of a round stone lashed with rawhide to a stick, the small hand stones of bolas, and fish-net sinkers are the only objects made of stone. 324

Woodworking.—Weaving frames, distaffs and spindles, balsa poles, spear handles, hooks for tightening balsa lashings, and a few other articles compose the list of wooden objects. Wood is a valuable substance in this treeless region, procurable only by trade or travel to the yungas. 322 [439]

Musical instruments.—All *Uru* musical instruments are duplicates of those of the *Aymara:* the open-ended flutes (palawatu, kena, pusipia, and kenakena), flageolets (kena mari-macho, koiko, pinkilu, and tarka), double panpipes, i.e., in two graduated rows (siku, siku-choklo), and the drum. No stringed instruments are present except the armadillo-carapace ukelele or charanga. 534 [177] [237]

ECONOMICS

The only *Uru* articles of commerce are dried and salted fish, balsas, and the large totora reed mats which they make for Bolivian cholo huts. They exchange these for frozen and dried potatoes (chuñu), coca, thread to make nets, quinoa, wooden poles, metal objects, and other indispensable goods like medicines and dyes. 439

The sexual division of labor is simple: men fish, hunt, make and repair nets, and manufacture balsas, mats, musical instruments, and their own tools; women spin and weave llama wool, cook, and make baskets and, formerly, pottery. Women trade all goods except balsas. 462

SOCIAL AND POLITICAL ORGANIZATION

Not much remains of pre-Columbian *Uru* social structure, for a scattered and diminishing population has not been able to preserve it functioning. The *Uru* are grouped into ayllus, named Titicana, Konko, Kama, and Kuipa, and their territory is physically divided into nonexogamous moieties: ti achai (corresponding to *Inca* anansaya), and xanacha (*Inca* mana-saya). The kinship system is fragmentary, and highly descriptive in its present, perhaps, degenerate form. It is apparently a bilateral system which does not distinguish between paternal and maternal uncle, or aunt, or grandparent. Like 178 621 616 601

5:La Barre E-5 (1937-1938) 1946
SF24 Uru SF24
Chipaya

172
252
415
291
[534]
[524]

PLATE 120.—**Chipaya country and Chipaya Indians.** *Top (left):* Chullpa, or ancient burial tower. *Top (right):* Woman shelling with feet. *Bottom (left):* Dancer. *Bottom (right):* Playing a game. (Courtesy Alfred Métraux.)

[P 2-H]

cause of their origins; the conviction they themselves hold of their own superiority leads them to treat the Aymara haughtily and proudly. Nevertheless, commercial exchange is carried on between the two groups, and all Chipayas speak Aymara as a second language, although they speak Uru among themselves.

Only a prodigy of work and skill has enabled the Chipayas to survive in this bleak land—"the barren and desolate plain on which we live," as one man bitterly described it. Lacking trees and even soil suitable for making sundried brick, they build their houses of sods hacked from the plain, piling them in a circular bee-hive shape, sometimes all the way to the peak, sometimes making a thatched roof of arched bundles of a shrub called *tola*. The doorways face east. Usually the only article of furniture is a wooden table, used only for household ceremonies. Very heavy woolen blankets serve as beds, as they did in pre-Columbian days throughout the Andes. Today a few families sleep on low earth benches of the kind other Andean Indians have long made in imitation of Spanish beds.

The Chipayas are shepherds, raising llamas, sheep, and pigs. Like many others who tend flocks, they dislike to kill their animals for food, and subsist mainly on potatoes

Chipayas blowing their flutes on festival day

and quinoa, supplemented by the wild tubers they gather, an occasional vicuña, and sheep's-milk cheese, which is also their chief commercial product. In characteristic Andean fashion, the potatoes are allowed to freeze and dry and are then ground into *chuño* flour.

Land ownership in the village continues in the pattern of what has been called Inca communism. The people are divided into two rival hereditary groups or moieties, and the members of each group have joint ownership of their pastures. The cultivated lands are divided into strips of thirty by nine hundred feet that are reassigned each year to the various families by the head of each moiety.

women. The hair is divided into innumerable tiny braids, each decorated with a small flat piece of bone, or a miniature bronze idol exactly like those found at Tiahuanaco.

Chipaya men wear a costume similar to the *tipoy* used by various Indians in eastern Bolivia. It resembles the shirt worn by the women, but is fuller because it is square. In former times it was the only garment worn by the men; trousers are a recent addition. Colorful decorated pouches are always slung from the belt. The short striped poncho is known as the Chipaya cape. The hair is cut short all the way around and is covered with a cap similar to the *chullo* of the Aymaras; the distinction lies in the broad ear flaps worn by the Aymaras in contrast to the smaller ones and the much finer cloth of the Chipaya caps.

Every Chipaya family owns at least one drum. These instruments are common in the altiplano, but the square shape of the Chipaya drum makes it unique. It is also unusually small, measuring six to eight inches on a side and about two inches in thickness. It is covered with tanned llama skin, stretched over a wooden frame. This instrument is thought to be pre-Columbian, since its unusual construction is so dissimilar to that of the drums introduced by the Spaniards. The Chipayas make two kinds of flutes. The straight Andean flutes are generally made of bamboo, which is brought from other regions and becomes brittle very quickly in the dry climate here.

[TEXT CONTINUES ON P. 22-B]

Tshuis Camacho J-8 (no date) 1980 SP34 Um SP34

They are often reinforced with rawhide bindings, and are handled with great care. The *flauta de pico* is blown through a mouthpiece at the end. To make this kind of flute the Chipayas use the curved branches of the añu shrub, which gives these instruments their distinctive shape.

They also use the ayo, a round stone that gives out strange sounds through a hole in its center. Played with the other instruments, it produces a heavy music, slow and melancholy. The sound emitted depends on the size of the stone and the way it is struck.

Pottery making is unknown today among the Chipayas, and probably has been for many generations, since all their words for pottery are Aymara. The Chipaya women [illegible] water from the Lauca River in very large jars, carry them on their shoulders with the help of an ingeniously knotted cord of llama wool, exactly in the manner shown on ancient Chimu vases. From time immemorial the Chipayas have made beautiful coiled baskets of straw.

Chipaya religion, a blend of pagan and Catholic features, is basically the same as that of the Aymaras, although it probably preserves the pagan aspects in purer form. Pachamama, the Earth Mother, is the favorite goddess, and is often confused with the Virgin Mary. They also worship St. Philip, St. Jerome, and St. Ann; a host of spirits called *mallcus*; the Lauca River; the nearby moun-

[P 22-B]

9:La Barre E-4,5 (1938) 1941
SF24 Uru SF24

difficult to come by in this treeless region. Some poles are obtained from sheltered valleys near the Lake, the rest of the wood from the Yungas of La Paz.

Hunting weapons are limited to fish spears (*piri*) and *bolas* (*škuni*), though nets and weirs are also used in hunting and fishing. The bow and arrow is unknown to the modern Uru, though there is archaeological evidence that it is not unknown to the Bolivian *altiplano*.

Musical instruments of the Uru are merely an incomplete list of those in use among the neighboring Aymára. They are the *siku* (a kind of double panpipe, with four rows of graduated reeds fastened together into two groups of two rows each), the *peks* (Aymará *pusiṗia*, lit. "four holes"), the *qena* (another Aymára flute, with six stops, five in a row and one on the side), and the drum (Uru *ṗ'oa*). The reeds of which these are made are not *totora*, but come from a noded bamboo-like plant in the *yungas*. The *siku* is played with the two parts held together vertically, like an ordinary panpipe, the *pusiṗia* or *peks* and the *qena* with the instrument held in front of the chest, at a downward angle, like a clarinet. All the categories of musical instruments have their appropriate use in ceremonies with a definite position on the calendar. They are played in groups of one kind only, never mixed orchestrally save with the drum.

Economically, the only articles of importance of Uru production are fish, *balsas*, and large *totora*-mats (or *kesana*, for carpets in "cholo" huts). These are exchanged for *čuñu*, *coca*, net-thread, *kañawa* (quiñoa), and the few other indispensables of Uru life.

The sexual division of labor is the following: men—fishing, hunting, net-making and -repairing, the cutting of *totora* and all the processes in the manufacture of *balsas*, mat-making (*kesana* and *čawara*), the playing of musical instruments, and the making of their own tools; women—spinning and weaving llama-wool, cooking, and formerly pottery-making and basket-making. Only women use the simple loom, and only men the foot-loom. The chief leisure-time activity of the men is grass rope twisting or braiding (Posnansky, quite unaccountably, and I am sure mistakenly, says the women gather the grass and make the cords for the *balsas*), while that of the women is spinning llama wool. Women are the traders of everything save *balsas*. Their meager agriculture and herding are common to both sexes; children commonly care for the animals.

Social Organization. The best information we have on the social organization of the Uru is that of Métraux:

> The information which I have gathered on their social organization is unfortunately very inexplicit. They are divided into clans, the list of which was dictated to me: [illegible] are, Titicana, Konko, Kama, Kuipa.